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THE AESTHETICS OF SCULPTURAL FORMS EXECUTED FROM MARL
STONE: AN APPLIED STUDY

Amer Khalil Nasser¹

¹University of Babylon, College of Fine Arts

¹amerkhalil351@gmail.com

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ABSTRACT

The current research included the aesthetics of sculptural forms executed from the material of Marl stone in sculpture as an alternative to marble (an applied study). Four chapters about me, the first chapter on the methodology of the research that defined its problem, its importance, the need for it, the goal of the research and its limits, defining its terminology, and determining the problem of his research by the following question: Is there aesthetic For the forms executed from the material marl stone in sculpture as an alternative to marble? As for the second chapter, it concerned me with the theoretical framework, which contained two topics. The first topic concerned with the aesthetic experience between philosophy and application. As for the third chapter, it was devoted to the research procedures, the research sample was defined, its methodology, the experiment was conducted and access to the formal formulas in the application side. The fourth chapter was concerned with the results, conclusions and recommendations and the most important results were the researcher relying on the energy inherent in the stone material itself to suggest the expressive and aesthetic dimensions according to the performance of the show depends To control the system of form, which is an effective tool and influences the aesthetic perception of the recipient. In the current experiment, the stone material constituted a malleable tool in expressing the visual language involved in the sculptural products because of its fertile potential in shaping, which the researcher tested and considered a suitable medium through which he reflected aesthetic and cognitive values in the mind of the recipient. The most important conclusions are that the stone material was not just a material medium that transmits the form, but rather a physical medium that contributed greatly to reviving the aesthetic values in the construction of the sculptural work. The formal diversity of the sculptural product in the current experience represented a reflection of the perceived self that worked to placate the ideas attached to the mental imagination, which contributed to the production of sculptural works of an innovative nature.

INTRODUCTION

1. 1 Research Problem

The process of subjecting stone as a basic material to the artist's own perceptions is linked in one way and the other to the skill of the sculptor in the formal and constructive formulation process, as he subjects it to trimming and modification to make it an artistic material in which the spiritual and sensual aspects are intertwined in order to infuse life and transform it into a spiritual and aesthetic discourse, by conveying his feelings honestly and expressing a state what humanity. The material plays an important role in the formal and substantive formulations in the sculptural works, as it constitutes the basic element in the artistic construction process. In spite of the diversity of materials in nature, each of them maintains its own peculiarity, by dealing with it and adapting it to sort artistic forms that transmit an aesthetic discourse that simulates the feeling of the recipient. This is mainly related to the ability of the sculptor and his skill in the formation process, as well as his extensive knowledge of the data of the materials he deals with and which Fits and matches his technical configurations. The stone material is one of the natural materials that is still considered one of the most prominent and most important traditional materials in sculpture through the formation of various stone carvings and monuments in contemporary countries, because this material enjoys the specificity of conveying the artist's insights and feelings, despite its hardness. He uses it with his skill and experience to identify influential artistic forms. The current research problem is determined by the following question: Is there an aesthetic sculptural forms executed from marl stones?

1. 2 Research Importance

The importance of the current research lies in shedding light on one of the regions of Iraq in which the researcher finds rich natural materials suitable for various sculptural projects, which may have a role in bringing about an artistic renaissance in all Iraqi cities that lack artistic stone projects and their dependence on materials and raw materials unfit for external spaces. The current research benefits from inexpensive and low-cost materials to accomplish sculptural works suitable for display inside salons or erect works in squares or open places.

1. 3 Research Aim

The current research aims to discover the aesthetics of sculptural forms executed from marl stone.

1. 4 Research Limits

Spatial boundaries: The current research is determined by the geographical strip adjacent to the Iranian border in eastern Iraq in the Zurbatiyah region, one of the districts of Wasit Governorate

Temporal boundaries: The current study is limited in time between 2020-2021.

THEORETICAL FRAMEWORK

2. 1 The Aesthetic Experience between Philosophy and Practice

The aesthetic experience presented by the artwork is what best represents the necessity and importance of art. The importance of the aesthetic experience, as

well as being a means of calming and beauty, stems from the fact that the thought in it does not require the use of an external reference to understand it or explain it, then that man, due to his limited age, strength and ability, he cannot surround him with the comprehensive experience and aesthetic experience that provides him with this thing as the experience and its suffering personally. It makes it a part of the person's personality, so the person seeks to gain experience with life through art because it is an experiment without its risks and because the artistic experience is on a degree of organization and accuracy with its ability to move and address it qualifies us to reveal the essence of life and its truth without adding to its side details which in most cases pushes important matters to the margins that happen in the experience as it is in real life (Sarmak, 2009: 479).

There are those who believe that the function of art is to impart objective knowledge, but this in fact leads to confusion between what art is and what is science. Only with science can you make research attempts, after which we obtain some specific knowledge, either as an art that aims to reveal absolute knowledge or higher knowledge as he says Plato and the structure, and then objective knowledge needs reason and logic to build it. As for art, it transcends the use of mathematical faculties and is based on what is above sensation over intuition (Behance, 1974: 74).

Falotin explains artistic beauty in the aisles that a difference between it and the beauty of nature when he considered that the area of beauty in the stone is what the artist adds in touches on it, so beauty is not in the stone, but in that characteristic that art gave to stone, so the stone is of one origin, but the effect resulted. On the interference of the artist's hand in concealing this aesthetic characteristic and the artist's perception of it by his imagination (Sarmak, 2009: 311). The beauty alone is the formal relationships between the things that our senses perceive, and Reid emphasized that the sense of beauty is characterized by its fluctuation across time and space, as well as the feeling of beauty is the basic foundation upon which artistic activity is based. (Abu Dabsa, 2010: 14).

The artistic work includes a spiritual aesthetic speech that conveys the connoisseur to respond and enjoy and that this enjoyment is not for the artistic image or the subject only, but is stronger than the connoisseur's sense that the artist has been able to communicate his feelings to others through the expression of the artistic work as well as his own idea in the use of external factors. He derived it from nature according to his need and desire, and through that he depicts nature purely or mimics reality literally spoken and transmits it as it is. Rather, he takes from the feeling emanating from things to their essence in order to appear in a new and innovative form (Shalak, 1981: 279).

Nietzsche, in his philosophy, tended to get rid of all previous inherited meanings and to break free from the control of previous ideas coming from the middle, age, or spiritual heritage of humanity, stressing the (free mind) that needs unlimited courage to be able to face all delusions and to complete frankness.

So that he would not find embarrassment to show all the truths contained in the human nature and to force and resolve so that he would not be driven to despair, and the free mind would not be alarmed if he saw in opinions something contrary to the norm, then he has the absolute right to create from new ideas what he can (Badawi, 1975: 166).

Imagination plays an important role not only in the field of art, but in daily life as well that the artist's commitment means commitment to his work in the aesthetic field, whether in the techniques or contents that depend on creating another world. An ideal world starting from a perceptible world that builds reality as it should be dependent on aesthetic modification. For the existing reality, it is a revolution that is classified by thought, imagination and morals. Accordingly, the measure of commitment to art is the amount of revealing the aesthetic truth, or it is in its essence an artistic technical issue as the translation of art into reality is not required, but rather the translation of reality into a new aesthetic form (Sarmak, 2009: 229).

2. 2 Types of Rocks in Nature

Rocks are known as natural bodies formed as a result of the different geological processes that take place either in the ground or on its surface, and they usually consist of one metal, or a group of metals whose number in a single rock ranges from three to ten metals, and there are some types of rock that are made of metals Of organic origins such as anthracite, or those that arise as a result of the accumulation of remains of the structures of living organisms. Consequently, rocks are a natural gathering of crystallized metals in most cases, but they sometimes contain varying amounts of uncrystallized materials in addition to some organic products.

Most of them are solid bodies, but it is possible that some of them are soft, such as sand, or plastic, such as fossils (Al-Safarjalani, 2016: 115). Rock is also defined as a solid material consisting of one mineral or a group of minerals that have accumulated in one place as a result of certain formation conditions, and the rock is the unit of composition of the surface of the earth's crust (Atallah, 2009: 227).

The origin and origin of minerals and rocks goes back to the magma, known as the Makma, which is believed to be generated in deep pockets within the earth's crust. When this magma emerges from the earth's core and is pushed upward, it can harden in the upper parts of the earth's crust, forming internal igneous or plutonic rocks, or it reaches the surface and may orally flow over it in the form of lava and then solidify above the earth's surface forming external igneous or volcanic rocks. The rocks on the surface of the earth of whatever kind are in a permanent state of exposure and change by the action of water, air and weather conditions such as heat, cold and others. The processes affecting rocks are called weathering processes, so the rocks break and break into large, small and smaller parts. Few parts of the fragmented rocky materials are transported on land to become soil (Soil), while the greater part of it is transported by streams and rivers and usually goes to the sea, either in the form of materials suspended in the water or in the form of dissolved materials in them. The materials are separated from the water to the sea floor

to form sediments, which harden and bind afterwards to form clinker sedimentary rocks. As for the dissolved materials, they can remain dissolved, such as the elements of sodium and chlorine, or they may be absorbed by marine organisms (animals and plants) or are chemically deposited such as carbonate deposition Calcium, or iron and magnesium oxides, is made up of chemical sedimentary rocks.

The outer part of the earth's crust, to a depth of (16 km), consists of igneous and metamorphic rocks with a thin intermittent cover of sedimentary rocks and igneous rocks that constitute 95% of the outer crust of the earth, while sedimentary It constitutes only (5%) only, and some estimates indicate that the main sedimentary rocks are shale (4%) of the earth's crust, sandstone (0.75%), and limestone (0.25%) (Jamil, 1980: 20).

2. 3 The Location of the Study Area

The location of the study area represents one of the areas belonging to the district of Badra in Wasit Governorate and is located to the southeast of Iraq within the Zagros Basin. And (46.07472) to the east and is 18 km away from the Badra area near the Iranian border, and the Zurbatiyah area is located within the range of the low folds of the unstable pavement according to the classification (Jassim and Golf, 2006) and (Kazar: 2). The study area was chosen at the present time because of its economic importance because it contains types of stones that the researcher considers of technical importance in the formulation of sculptural works, which are stones that make them sedimentary and formable. Zurbatiyah is located in the far east of the stable sidewalk, bordered on the north by Hamrin and Makhoul (Al-Dabbagh and others: 2018: 2027).

2. 4 Tectonic Area

The third period is characterized by the development of the sedimentary basin, which has reached its full development in terms of construction and the movement of (organic) mountain building, which formed the general framework for the distribution of sedimentary basins, which helped sediment the rocks of this period (Al-Lahibi, 2009: 2).

In the late Miocene era - a large stampede occurred in the Pelocene period during the collision of the terrain of (the New Thess Sea) and the Sanandaj-Sirjan region with the Arab plate. This event resulted in the lifting of the folded area to the top, the northern thrust area and parts of the northeast of the Palembu-Tangirou region (Jassim and Golf, 2006) and (Kzar, 2020: 3). The erosion of the northeastern Arabian Peninsula and the closure of the "New Sea of Thyss" led to the folding and pushing of lands along the new edge of the Arabian Peninsula. This huge division is divided into three chains dating back to the early, middle, and modern Miocene eras, including the Laurel, Euphrates, Sirkakni, and Tails formations, as well as the follicular and Fatha formations (Omar Ali and others, 2018: 1410). Iraq is divided into three major tectonic regions which cover the Mesopotamian region and the foot-mountain region (Kazar, 2020: 3). The areas that were formed in the front and main front in the Jibal Jebel area were characterized by the gradual cycle and the change in marine sedimentation, and this change was accompanied at the same

time by gradual cycles of formation in the study area during this session in each of Al-Fatha, Anjana and Al-Muqdadiyah (Al-Dabbagh, 2018: 2027).

RESEARCH PROCEDURES

3. 1 Research Sample

Three models were chosen as a sample subject to study and then it was intentionally chosen based on the observation and the researcher's experience by selecting the appropriate models of stones that he deems to achieve the goal of his research, after conducting initial field tests on them, such as testing the hardness, their ability to respond to the action of sculpting tools, and the shaping process to determine their suitability. In producing a contemporary sculptural experience. The research sample was intentionally determined.

3. 2 Research Methodology

The researcher adopted the experimental approach being the approach used in applied studies, and relying on content analysis to reach the aesthetic and technical results that achieve the goal of his research.

3. 3 Hardness Test of Sample Forms

The researcher tested the hardness of the models by relying on the strength scale in a laboratory using the geological hammer, and it was found that the hardness of the sample models ranges between (50-12,5) (medium strong) and this hardness is suitable in the forming process and does not form a barrier that prevents the liberation of sculptural shapes from them by the known traditional methods.

3. 4 Testing

The researcher relied on manual and electrical tools to implement his current experience. The use of electrical machines was limited to cutting operations only with the use of some electrical machines in stones of high hardness. In the sculpting process, the researcher was keen to use manual machines to avoid damage to the stone piece, considering it as part of the research sample, and as long as this material responds to the action of hand tools, it prevailed in the shaping process as well as the researcher's personal experience in making sure to edit his sculptures using these tools, which he deems very important in conveying his feelings to the surface of the material he deals with, unlike the use of electrical tools that give shapes close to manufactured shapes that are devoid of any emotion, and this matter depended on the hardness of the stone and its nature that allows the sculptor to deal with it in a way that ensures him extract the effective artistic form that carries an aesthetic dimensions that reflects contemporary taste. After completing the process of carving the samples of the research sample, the researcher arrived at the following formal formulations.

**Model 1**

Dimensions: 20 x 11 x 6 cm

Material: Marl stone

Completion year: 2020

The sculptor directs in this model to his referral of the intellectual data that relate to human existence to a sculptural constructivism that expresses the concerns and sufferings of man, relying on a textual harmony between form and content through a material medium represented by the material of the stone to achieve an emotional purpose. In the imagination to the recipient, the sculptural achievement is like an intellectual message with expressive dimensions that he carried in its folds to take the character of permanence through the intellectual discourse associated with human existence.

**Model 2**

Dimensions 21 x 18 x 10

Material: Marl stone

Completion year 2020

The orientation towards semantic dimensions in this model is like a means by which the sculptor wanted to awaken the mind of the recipient to reach the

true significance that lies behind the manifestations of this shape through the activity of the material itself, so employing some formal approaches to realistic shapes in a symbolic expressive style gave an aesthetic tinge rooted in the nature of the material itself, the softness of the skin. Its softness came as a natural product of stone material through artistic touches that depended on the personal experience of the sculptor in adapting the stone material and elevating it to an aesthetic, expressive level that expresses the spirit of the times.



Model 3

Dimensions: 18 x 7 x 8 cm

Material: Marl stone

Completion year 2020

The sculptor relied in this model on the effectiveness of the material itself and the physical properties it possesses such as softness and hardness to highlight the aesthetic dimensions. These properties were fertile ground for the sculptor in completing the sculptural work in accordance with his intellectual vision to express what is subjective and objective in the nature of the sculptural work according to its appearance performance. It contributed to the interrogation of the intellectual and aesthetic dimensions that the sculptor sought to highlight in his sculptural work.

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

4.1 Findings

- 1.The effectiveness of the material was a main axis in transmitting aesthetic and expressive discourse in the current experience, the majesty of the stone, especially the marl stone, which possessed the characteristic of expression due to the structural structure of the stone that contains the clay compound.
- 2.The researcher relied on the energy inherent in the stone material itself to suggest the expressive and aesthetic dimensions according to the performance of the manifestations that depend on controlling the shape system that

constitutes an effective tool and influences the aesthetic perception of the recipient.

3. In the current experiment, the material of the stone formed a malleable tool in expressing the visual language involved in the sculptural products because of the fertile potential of this material in shaping, which the researcher tested and counted as a suitable medium through which he reflected aesthetic and cognitive values in the mind of the recipient.

4. 2 Conclusions

1. The stone material was not just a material medium that transmits the form, but rather a sensory medium that contributed greatly to reviving the aesthetic values in the construction of the sculptural work.

2. The formal diversity of the sculptural product in the current experience represented a reflection of the perceived self that worked to placate the ideas attached to the mental imagination, which contributed to the production of sculptural works of an innovative nature.

3. That the researcher's emphasis on the expressive aspect of the sculptural achievement is nothing but a way to stimulate emotions in the recipient's soul to form a visual attraction that creates a kind of enjoyment of the expressive content by opening the door to interpretation through formal formulations that move away from embodying reality

4. 3 Recommendations

1. The researcher recommends activating the sculpture branch curricula in the Faculties of Fine Arts, and that is the necessity of introducing the technical curriculum vocabulary that is concerned with the technical and skillful aspects of carving on stone, and making use of the results reached in his research on this.

2. Inviting Iraqi sculptors to invest stone material in the Zurbatiyah region to manufacture various sculptural works, based on the results of this research.

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